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ABOUT GALLEY GAB...

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■ All unsigned articles are those of the editor. Signed articles do not necessarily represent the views of *Galley Gab*.

COMMON **Vandercook** OPERATOR ERRORS

By PAUL MOXON

Several times a year, I teach a Vandercook maintenance workshop at various schools, book arts centers and private shops around the country. I enjoy sharing my knowledge, setting presses right, and often learn something new in the process. This is a summary of the maladjustments and misunderstandings that I see again and again. Undoubtedly, these are not the only things that can go wrong and each operator's experience will vary. Please note that I am addressing the Vandercook proof press in general. A thorough discussion of the particulars of existing models would require more space than is available here and might be as tedious to read, as it would be to write. Such comparisons are better illustrated in a workshop.

Press Not Level

Leveling the press is the first issue addressed in the Vandercook operator's manuals. The press must be placed on a firm foundation. If it is not level across the width of the bed

one side will carry more of the weight of the cylinder causing uneven wear to the bearings and rails. Use a spirit level, crow bar and shims to balance. Some models have leveling feet at the right end of the bed. Lighter weight presses like the SP15 may creep forward across the floor during printing. To stop this, insert rubber pads under the feet. The press should never wobble or rock.

Improper Press Height

This is an ergonomic and safety issue. If the primary operator is tall the press should be raised up to reduce stress on the back and shoulders. However, I have witnessed short and average height individuals use presses on skids, blocks and casters. This will stress the back and shoulders much as a too low press will stress tall person. An improperly raised press may slide off on end of its supports. While casters may make it easy to move the press it can also make it less stable. The force of the carriage hitting the bumper springs at the end of the bed will move the press forward.

Lack of Lubrication

On some presses oil holes and cups are identified by a spot of red paint. The operator's manuals also identify the points of lubrication and the frequency of which to add it. SAE 20 wt oil is generally specified, however today 3-in-One which only comes in small sizes is the only retail brand available and is relatively expensive. For older presses

that seem to require more frequent oiling of the gearbox, such as the No. 4, SAE 5W20 is a good economical substitute. Additionally, use WD40 to wipe down the bed and to coat screw threads. Graphite powder is good for lubricating the gripper stems.

Dirt Accumulation

In general, grime on mechanical parts inhibits their operation. While the gears and gear racks allow for some build-up, the smooth surfaces of the carriage bearings, cylinder bearers, bed bearers and under rails that contact one another have a very small tolerance. For example, during impression, the weight of the cylinder rests on the bed bearers. Foreign matter more than a .001 or .002" thick may noticeably affect the impression from one side of the bed to the other. Dirt ground into these surfaces will cause premature wear and produce uneven impression, making it necessary to adjust the impression bearings, which may not alleviate the problem. To remove grimy build-up, use mineral spirits and a scouring pad. From



then on, heed the operator's manual and wipe these surfaces with a slightly oiled rag before each use. Remember: oil attracts dirt.

As with grime build-up on bearers, etc. debris on bed may get under printing form-causing surface to be too high resulting in heavy inking and impression. Loose debris may also contact inked form rollers. Wipe down bed with clean cloth and light amount of WD40 before usage. Cover the press with a canvas drop cloth when not in use.

Use canned air or an air compressor to blow out the dust on an SP series press between the carriage side plate and the trip assembly. Remember to oil the trip eccentric at the collar of the crank handle.

Rust is of mechanical concern only if it has decayed a large enough area on any of these surfaces: impression cylinder and bearers, bed bearers, under rails, ink reservoir drum or press bed. The surface may be filled in with a hard solder. To free seized parts, use WD40, which will penetrate into hard to reach moving parts.

Poor Condition of Form Rollers

New rollers are an expense that most operators wish to delay as long as possible. Rollers in poor condition deliver an uneven lay of ink on the printing form. Endless and futile roller adjustment is an expense of time and will still yield substandard results. Rollers need replace-

ment is the ends are flared or the faces are torn, pitted or glazed (oxidized). The latter can be ameliorated with a roller conditioner, e.g. Easy Street or Putz Pomade. Less noticeable are flat spots and rubber that is too hard. Vandercook recommended that the hardness of rollers should not exceed a 20 reading on a Shore "Type A" durometer.

Over-packed Cylinder

Too much tympan or other material under the drawsheet may cause misregistration, slurs or wrinkles on the printed sheet. When printing large forms, excessive packing may cause cylinder bearings to shift out of alignment. Vandercook recommended that total packing including drawsheet and paper stock should be between .002" to .003" over cylinder bearings.

To determine how much packing to use, begin by confirming the cylinder undercut. This is the amount of the cylinder face that is lower than the cylinder bearers, which contact with the bed bearers (smooth rail). With the cylinder at feed board, find the measurement stamped into the narrow channel separating the cylinder face from the cylinder bearers on the operator's side (.040k" is most common). This means that .040" worth of packing is needed to make contact with a form locked in the bed of the press. Adjust plus or minus for the sheet being printed and degree of impression wanted, but to be significantly over .918" changes the diameter of the cylinder and that

may cause register problems. Tympan paper is generally .006 while Mylar is .005, .007, or .010". The bulk of the paper stock can be measured with a micrometer. Certainly impression over .003" is possible without damaging the press. The force from compression of the paper stock and packing force can be felt by the operator using a hand-cranked press. The limit is well short of a two-handed effort.

Operators who use a Mylar drawsheet often have an additional tympan drawsheet scored and tucked down between the cylinder and the clamp bar. This is unnecessary and positions the gripper bar further from the cylinder than intended, keeping the screws from tightening completely, which is critical to obtaining good packing and sheet registration. Note that bent or stripped threads inhibit the tightness of the gripper bar.

Drawsheets that are hand-cut from a tympan roll need to be sharply scored at clamp bar end. Like too much packing, a soft rounded edge may cause misregistration, slurs or wrinkles on the printed sheet.

Hand-cut drawsheets allow the operator to make the tail longer than those that are die-cut. More tail wound around the reel rod provides enough tension so that a reel rod clamp or adhesive tape is unnecessary to achieve a smooth drum-tight surface.

A common complaint is the sticking of the gripper pins. These should be cleaned and lubricated at the lower end with graphite. Adjustment on older style gripper bars is rarely

needed. Later Universal and SP series presses have a shaft that passes through the center of the cylinder on which tapered cams are mounted that contact the bottom of the gripper pins. When the foot pedal is depressed, the shaft and cams move toward the operator wedging under the cams thus pushing the gripper pins up. The position of each cam on the shaft can be moved so that more of the taper is pushed under the pin. See the illustration in the manual.

Loose, Worn, Broken and Missing Parts

Because these presses are 40, 50, and 60 years old, wear and tear. When encountering a particular press for the first time take a quick inventory to see if all the parts are accounted for, and compare to the manual, which is available for most models. In addition to the obvious (oscillating rollers, form rollers, gripper bar and side guide), check for screws, nuts, bolts and springs. Confirm that the screw threads are in good condition. Replace or use a thread die to clean them up. This is especially important for the roller height adjustment screws on bottom frame form rollers found on the 219 and the No. 4 as well as the roller adjustment knobs and lock screws on Universals and SP series presses. These latter model presses have "quick change" rollers with a separate bearing on each core end. The roller height is adjusted by a vertical screw post attached to the roller

bearing and held in place by a lock screw. Often the original lock screws have been replaced with either flat head or Phillips head machine screws. The slots on these screws are generally chewed up and thus make tightening difficult. Replace them with socket head cap screws and tighten with a hex (or Allen) wrench. Use 8-32 x 3/4" for the SP15 and 8-32 x 5/8" or shorter for the SP20 and Universals.

The bearing block for the SP15 is a cube that sits on the lift arm, while on Universals and the SP20 the bearing is round and sits in a bracket mounted on the inside of the carriage side plate. An L-shaped bracket (actually: Γ) is riveted or screwed into the side of the roller bearing. This bracket rests on top of the lift arm. When the rivet or screw is loose the bracket may flip upside-down (L) causing the end roller to be set too high. If the bracket is inserted under the lift arm the form roller will sit too low and cannot be adjusted.



Check the tightness of the hex screw(s) on the collar of the form roller gear against the roller core. A loose gear will wobble as it travels over the gear rack and over time, the hole will ream out. Eventually, this would allow the roller to slide over the form instead of turning and thus not lay ink correctly. An addition concern on the No. 4 is its gear and clutch mechanism. When at the feed board these parts are separated by the depression of a pin, aided a spring, that slides in the end of the roller cores. If the pins stick, clean and lubricate with graphite powder. The pin is depressed by the clutch plate. If it has excessive wear at the contact points it can be brazed.

Rollers on older presses (e.g. 320, 219, No. 4, and No. 3) are set into a frame and held in place with two-part brass bearing blocks bored to the diameter of the roller cores. Over the course of use, the spinning action of the harder steel roller cores will ream out the blocks' holes in an oval shape, causing the form rollers to bounce. Replace with steel blocks and nyloners (nylon bushing). These blocks are bored to the diameter of a nyloner fitted onto the roller core. Note the position of the oil holes and install retainer clips to hold nyloners in place on the side opposite the gears. Roller height adjustment to each screw needs to be made incrementally because adjusting one screw too much will inhibit the adjustment of the other screw on that same block. Also check condition of the screw threads, besides being stripped they may be coated in dried ink.

Once adjusted the middle sets screws must be tightened to hold the roller height.

The worm gear for the oscillating roller should be on the operator's side so that its cleanliness and lubrication can be easily monitored. If it is on the opposite side, it had previously been removed for repair of thorough cleaning. Apparently on the 320/325 series and the older Composing Room Cylinder presses with their separate inking carriages the worm was designed to be on opposite side. This can be reversed with no adverse affects by removing the worm gear and oscillating roller from its frame then rotating them.

Inspect the carriage latch spring (called the cylinder check on older models). Usually it is still in place, but broken in several pieces and can result in the carriage rolling away from the feedboard unprompted.

Brash Disassembly and Adjustment

While understanding how a press works is essential, taking it apart to do so isn't. Those operators with the initiative to restore a press can be too eager to disassemble it to get at cosmetic grime. Others will diagnose a problem and apply an unsound remedy that may serve them in the short term, but may actually exacerbate the problem, such as adding adhesive tape to the bed bearers.

Caution is especially urged when considering adjusting the carriage bearings. They will

wear down over time and may not make contact with the bed bearers or under rails at all points during travel over the bed. However before adjusting, check the evenness of impression by pulling a blind proof of type high rule or bearers locked in the bed placed near and parallel to the bed bearers, per Gerald Lange in his article “Adjusting Cylinder Carriage Bearings” at the [Vandercook press site](#). Similarly, Fritz Klinke’s method is recommended:

We have typically set the impression bearings with the cylinder on print positioned in the middle of the bed. Set the bearings too tight to the upper rail and the cylinder will not turn, and too loose and it will allow for movement in the cylinder when printing, so we have used paper in the thickness of .003” to place between each bearing and the top rail, tightened snugly to the rail with that paper in place, then roll cylinder off the paper and it should be about right. It may take more thickness in the paper, probably not less, but should be the same for all four bearings. This can take some time and experimentation.”

Brass shims work better than paper, and it should be noted that factory settings can only be approximated.

Upgrade your toolkit

Simple adjustments and repairs are poorly executed in a shop that doesn’t have proper tools. For example, a small screwdriver used to loosen the fillister-head screws on the gripper bar may not provide enough torque to loosen

them and will quickly chew the slot, making subsequent drawsheet changes difficult. This can also get expensive since these screws are not found in a hardware stores and usually have to be purchased from NA graphics who has them specially made and are currently priced at \$9.50 piece.

Assemble a basic toolkit that includes:

- 3/4” open wrench
- Medium adjustable wrench
- Assorted screwdriver set
- 3/8” flathead screwdriver
- Hex wrench set (English)
- Pliers (“Channel Lock” style)
- Socket set (English)
- X-acto or breakaway knife
- Cutting mat
- 36” long ruler or straight edge
- Bone folder
- Metal file
- Fine-grit metal sandpaper
- Extension magnet or grabber
- Flashlight
- Lint free rags (blue wipers)
- Pipe cleaners & cotton swabs
- 2-3 toothbrushes

I hope this narrative will be helpful. My goal is to encourage greater diligence in the care and maintenance of your press. If you do this, it may outlast you and perhaps someday a Vandercook operator yet to be born will be grateful for your efforts.



Paul Moxon, a graduate of The University of Alabama MFA in Book Arts program, has taught workshops on letterpress and Vandercook Maintenance at universities, art colleges and book arts centers across the U.S. He maintains the [Vandercook website](#) and blog <http://vandercookpress.info>. His letterpress work is included in several public and private collections. Examples can be seen online at his [web site](#).



Wherefore art thou, metal type?

By RICH HOPKINS

"What do you think about the status to metal type today, and what are you going to do about it?" That's the gist of the email your editor has sent to me. This is my attempt to respond to such a wide-ranging question.

I'll call myself a visionary. Back in the 1960s I saw that metal type was disappearing. Then and there, I resolved I didn't want that to happen in my hobby shop, so I started searching for a Monotype machine so I could somehow learn to make my own type.

I guess I went overboard a bit. With over 3,000 fonts of matrices and six operational casters now in my shop (much enlarged, obviously, from over 40 years ago), there's no way I'll find myself lacking for anything when it comes to metal type. I've even taken up making matrices recently, so I am a definite overboard typenut.

I was the crazy typenut who called the first gathering of amateur typefounders back in 1978 too. I thought we might be able to help each other. Out of that meeting came the American Typecasting Fellowship. ATF has been a marvelous addition to our amateur printing world, allowing typefounders to network and give each other mutual support.

Another claim to being a visionary. I started

yelling at ATF to do something about training a new generation of typefounders so all of our equipment wouldn't go to the junkyard. No one did anything so I resolved to do it myself. With the help of Paul Duensing, Pat Taylor, Roy Rice, and later Jim Walczak, Dan Jones and Mike Anderson, I've been successful at running "Monotype University," holding sessions seven different times over the past 14 years. We now boast of 37 graduates, with about 17 actually now making their own type.

It didn't escape me—at the Oklahoma City APA Wayzgoose, Sky Shipley, Paul Aken, and Bob Magill (all Mono U grads) all had type they'd cast with them. And of course I did too, plus I think some of Mike Anderson's work

"My prediction about type disappearing was right. It's taken 50 years for it to happen."

also was floating around the room.

My prediction about type disappearing was right. It's taken 50 years for it to happen, but it has happened. There are only two commercial typefounders still functioning in the U. S., and both are on a limited scale. Metal type is far more scarce now, but I honestly believe that a small cadre of new typefounders is coming into its own and that, therefore, type will not

disappear completely. New sources are developing and it's your sacred duty to "support your local typefounder!" When you see an offering from one of us, give us encouragement. Buy our type.

So what about Monotype University? Well, the seventh session is now history with six more graduates out there looking for typecasting machinery so they can get their own shops started. I had threatened to make this the last such session and am intent on keeping with my word. It's exhilarating to experience a session with very enthusiastic students and plenty of type being made. It definitely is reassuring to me. But at the same time, it is very tiresome having seven to ten house guests for a full week, running through your house from 8 in the morning 'til past midnight most days. It's hard on my wife too! No, I'm not quitting. Far from it. But instead of group sessions, in the future I will work more intensely with individuals alone, instead of groups. My first such individual student is arriving in October, so we'll see how that goes.

I'm not interested in running an "Elderhostel" session wherein old fogies hang around, fiddle and reminisce. ATF and APA take care of that kind of session just fine. But if you're hell-bent on becoming a typefounder and can convince me of your sincerity and commitment, then by all means send me a line and let's get talking. Maybe you can be my next guinea pig—er—typefounder. The world is anxious to see you make some metal fly, so take action now!

Monotype U's last class?

By RICH HOPKINS

The latest Monotype U class was the most compatible group we've ever had. Each individual was there with a throbbing desire to learn as much as he or she could about typesetting. Four of the six already have equipment and their goal was to learn how to use it. The two from Washington are working toward some sort of cooperative buyout of equipment

owned and operated by Chris Stern (a graduate of MU1).

The photo of the student group has the packaged type shown in the foreground—type they made during the week. The metal furniture shown was made by Stan Nelson, formerly of the Smithsonian, residing at Ellcott City, MD; and Greg Walters (graduate of MU2) from Piqua, OH, who joined the group on Wednesday for conversation, observation



Mono U students stand in front of type they cast during the week. Students: Joe Green, a college professor from Longview, WA; Richard Mathews, director of the University of Tampa Press, Tampa, FL; Amy Redmond, a graphic designer from Seattle, WA; Bill Berkuta, a letterpress machine specialist from Carson, CA; Mark Barbour, director of the International Printing Museum from Carson, CA; and Christopher Paul, a computer technician from Durham, NC. Each student is holding something he/she used during Monotype U.

and assistance. Furniture was made using molds Rich had obtained from American Type Founders when sold out in 1993.

Four of the students were focused mostly on Thompson and Monotype Sorts Caster operation. The two from Carson, CA, came with a specific goal of learning the Composition Caster which they already have set up at the International Printing Museum. All went away with the assurance they will be able to proceed by themselves in getting their equipment

operational as a result of attending Monotype University 7.

Rich was the "gofer" and also taught the Composition Caster and Keyboard. Mike Anderson handled instruction on the Thompson, and Jim Walczak handled the Sorts Caster. Things weren't that departmentalized, however. Everyone worked on or observed activity at all machines at various times during the week.



Faculty: Rich Hopkins (with a Shop Vac he had to use several times to avert a flood in the shop during torrential downpours early in the week; Mike Anderson of Port Republic, MD; and Jim Walczak, of Oxon Hill, MD.

By CRISPIN ELSTED

I have always loved hand-setting and distributing type, and I've been at it now for more than thirty years. The setting, especially when one is doing something as painstaking as hanging punctuation and caps when right-justifying, gives pleasure because of the detailed attention one must pay to the work. Setting less complex texts like poetry, especially lengthy ones, combines the pleasant recognition of the developing page in the hand with the easy rhythm of a brisk walk or any other physical task which, by an accumulation of small attentions, creates a momentum of satisfaction.

Another overlooked fact is that when hand-setting a text, one comes much closer to its intricacies than in any other way. When I am having trouble with a passage of poetry I am reading, I sometimes set it in type to focus my attention, and it almost unfailingly works. Basil Bunting, the great but rather neglected English poet, had a little Adana 8x5, and used to set successive drafts of his poems as he was writing them in order to focus his concentration, and then made revisions on the printed sheets.

Dissing, which is so often bemoaned as sheer drudgery, offers another keen pleasure, because it requires only a small part of one's attention. I often work out problems in my writ-

“...we were
always rich in
things done
with the hand.”



ing while dissing type, or mull design ideas for the press. At other times I put on an opera or a symphony of some length (Mahler's 8th most recently) and have the chance to listen to it undeterred by the thought that I really should be doing something else: dissing IS that "something else." I can delight in great music with no inherited protestant anxiety about being sybaritic.

Much as I recognize the necessity of having some texts set in composition, I always slightly mourn the fact that I'm not actually hand-setting the whole thing. But I do distribute the type afterwards, and use it for hand-setting thereafter, so I have the best of both worlds. I'm now in the process of hand-setting Shakespeare's "Pericles," and even though I edited the text myself, have acted in the play and directed it at various times, I am experiencing it in quite a new way. I remember Renoir's son, the film-maker Jean Renoir, making the wonderful observation about his childhood that "we were always rich in things done with the hand." I do feel sorry for those who never discover the joy of good work with the hand, however menial it may seem.

You can visit Elsted's [web site here](#) and see his work at the Barbarian Press. This first appeared on the [PPLetterpress](#) list online. It is reprinted here with permission of the author.

The future of letterpress is here—but I'm fighting it all the way (sort of)!

I set type by hand (ignore all this Galley Gab digital business!). That's the only way I will print, using metal type, on my Golding Official press. There, I said it. I'm a hopeless throw back to long ago. Certainly there is no com-

FROM THE EDITOR



MIKE O'CONNOR

mercial work done in my shop! I love type—metal type! Love working with it. I have printed two books—one 40 pages and the other 20, both using hand-set type for the text. That does not include countless other “journals” with hand-set type.

I find it relaxing. Setting line by line, then a stick full and then numerous sticks full until a page is set. Looking at a galley of a composed page of hand set type runs chills up and down my back. What a sense of personal pride and accomplishment.

So it was interesting in this issue to read of Rich Hopkins' concern way back in the 1960s that type was starting to fade from the scene.

Our feature interview in the [last issue](#) with Gerald Lange also revealed his concern in the early 1990s that reliable sources of type in the future were becoming a great concern.

How the two men solved this looming problem is interesting. Hopkins went out and bought type casting machines and all that went with it. Lange took a very different approach and went to computer and polymer plates and sold his metal type.

To be sure, Lange charged into the future, as far as letterpress is concerned. Hopkins' approach is one only a few could do, but I have to admit, down deep, I like his approach better—as impractical as it is for the vast majority of letterpress aficionados.

Certainly there will be a few typesetters around for the immediate future but we know the future and its computers and polymer plates (well, at least until another technology comes along).

Then again, you won't find many metal type users following the current fad of smashing type into paper. They like their type too much and as a practical matter, it's too expensive to replace and with some faces, impossible!

I'm not a big fan of the entire current trend to the extreme deep impression of type into paper. I understand why it is done, but then, I'm a throw back to earlier days as I admitted earlier!

I get nostalgic of course at the slow passing of metal type. It was such a vital cog for so long in the world of letterpress. But we are in a different world now with new participants in letterpress. I regret that so many of these “newbies” seem to care so little for the past of this craft and all the traditions and work methods that accompany it.

Can't worry about all that now. I have type to set—metal type that is!

—Mike O'Connor, Editor

Midwest & Great Northern Printers Fair a success

Printers' Hall emerging as a first class working letterpress shop



Jim Daggs feeding the Babcock Cylinder Press with Rick von Holdt standing behind him.

About 160 vendors, volunteers, participants and visitors took part in the second annual Midwest and Great Northern Printers Fair held in Mt. Pleasant, Iowa on September 21-22, 2007.

A total of 18 vendors and 23 tables were rented (plus John Horn's trailer) for the two-day Printers' Fair. "The number of tables and vendors was double last year's amount," noted Printers' Hall Volunteer Rick vonHoldt. "The number of people attending was probably double last year's number as well," added Jim Daggs, another Printers' Hall Volunteer. "The extra day probably had a lot to do with the increased numbers, but word of last year's successful Fair had to help," Daggs concluded.

"The vendors and all those who attended last year's first Great Northern at Printers' Hall had a great time, and were already talking about coming back next year even before the show came to a close," commented Rick vonHoldt, one of the Printers' Hall coordinators.

Printers' Hall has been designated as the annual site for the Midwest and Great Northern that was revived after the death of its orig-



A fish-eye view of the vendors at the Printers' Fair.



This is the newspaper bay in PH with the Babcock Drum Cylinder newspaper press (circa 1900) on the left, and the Miehle/S.K. White Pony Cylinder presss on the right

(circa 1900). In the center foreground is the newspaper page make-up stones and in the center background is the Mentges newspaper folder (circa 1915).

inator and promoter, Bill McGarry of Chaska, Minnesota. "Bill hosted a great printers show in the fall in Minnesota, and we are proud to carry on his great tradition in this central location and in the growing Printers' Hall," von-Holdt added.

During the two day Great Northern, vendors sold everything from new type to wood type, books, printers' tools, all types of equipment, parts and accessories, ink—and all things printing related. Attendees were also able to see a special edition of the 8-page newspaper, "The Threshers Bee" printed with a banner headline welcoming them to the Printers' Fair. Thursday and Friday evening saw a gathering at a Mt. Pleasant pub and grill where the camaraderie, food, fun and drinks were flowing. "A lot of high-level printing discussions and dealings were dealt with during those evening sessions," according to Daggs.

One of the highlights of this years Printers' Fair was the donation and installation of a refurbished Intertype C-4-1 linecaster by Don Black of Don Black Linecasting in Toronto, Ontario, and Speed Gray of *The Letterpress Green Sheet*, Grand Rapids, Michigan. They brought the machine with them and did the installation and fine-tuning during the show. "This was a tremendous donation and people at the show got to see trained Intertype and Linotype machinists Black and Jerry Spurlock of SOS Linotype in Goodlettsville, Tennessee in action.

Printers' Hall continues to evolve, and those

attending the Great Northern this year saw additions of more equipment and completion of more of the facility.

"This was another busy summer for us," noted Daggs, "as we had more equipment coming in and lots of activity in the area going on as steam fitters installed a live steam line so we could power the large Babcock cylinder press with a restored steam engine."

Future plans may include the installation of overhead line-shafting and flat belting that may also be driven by live steam in the Printers' Hall building. "We have several other machines that are equipped to run off of flat belting, and having a steam engine to drive all of that would be a great attraction and great fun," Daggs noted.

"The Midwest Old Threshers is a live steam show, and anything we can do in that area gets a lot of attention and makes for a better show," he added. "We have a great working relationship with the Stationary Steam guys, and we're all really enjoying this expansion of machinery and engines."

One of those "new" old, flat-belt-driven machines installed in Printers' Hall (PH) this summer is a 40" Seybold Twentieth Century power paper cutter. This vintage cutter is from around 1910 and was recently donated to PH by the J. P. Gasway Paper Company of Cedar Rapids.

"We were thrilled to get this big old cutter," exclaims vonHoldt. "We had hoped that one would come along someday, because they



Intertype operator Patrick Leary tries out the keyboard on a machine donated by Don Black and Speed Gray. (Photo by Daggs)

are tremendous to watch in action. It's quite a thing to see that huge blade come slicing down through a big pile of paper."

Daggs adds, "The Seybold Company made massive, robust paper cutters and bindery equipment, and this cutter we're moving in tips the scale at four to five tons. It is driven by an electric motor now, and we will run in that way until overhead belt drive is in place later on."

Another major piece of equipment being moved in to PH this summer was a Miehle Pony flatbed cylinder press. "This press was donated to PH by the Hartley (Iowa) Sentinel, and, again, this is a piece of equipment we were hoping to find someday, and now we have one," stated Daggs. The Miehle Pony will handle up to two full size newspaper pages, or large broadsides and posters and it is also equipped to run off of a flat belt.

Daggs and vonHoldt, and PH Area Coordinator Chuck Wendel report that a number of fine machines and other equipment from a large letterpress plant in Cedar Rapids are also destined to be moved to PH. "We are getting some of those items moved in this year, and the rest will come in during next year," Wendell pointed out. "We have to work these kinds of moves over a period of time since we're a volunteer group and have to work with people and funds as they're available."

Carpenters are also working on completion of the east end of the PH facility where bindery and the handset foundry type area will be located. "Completing this end of the facility will allow us to close in and secure PH and finish organizing the layout of everything," Daggs added. Plans to include a Vandercook equipped printmaking studio in that area are also being formulated. Four to six Vandercooks of various sizes will be laid out to set up a teaching



Sky and Johanna Shipley selling brand new type from the Skyline Type Foundry. They were one of 18 vendors at the Fair.



Rick von Holdt on the Miehle Cylinder.



Heidelberg Windmill at Printers' Hall.

and demonstration studio that will also serve as a workplace for students and graduates. "A number of area colleges were represented at the Printers' Fair by their graphic arts instructors and numerous students," Wendel stated. "We are very pleased to be able to partner with them in this great place filled with letterpress equipment."

Plans are also in the works for PH to host the 2009 APA Wayzgoose. "The APA asked about coming back to the Midwest for their Wayzgoose in 2009 and PH was chosen at the location," according to Daggs, who is a member of the APA Board of Directors. "We're excited to be hosting the 'Goose in '09, and it will be scheduled in September to coincide with the Great Northern," he added.

One of the features planned during the 2009 Wayzgoose will be to open up the PH shop and equipment to all in attendance so they can do actual hands on projects, and make this a "working wayzgoose".

"This will be great for 'Goose participants who want to produce a keepsake piece while at the event, or for those who want to spend time learning and experiencing Linotypes, Ludlows, presses and such," noted vonHoldt. "We have the facilities for individuals or small groups to focus on whatever areas and equipment they want to."

This will be a unique approach to the annual APA Wayzgoose, and the Directors are excited about the opportunity to offer that at PH.



The Intertype installed during the Great Northern.

The coordinators at PH are very enthused about the Wayzgoose opportunities and anticipate having the PH facility completed and ready to handle the hands on sessions and training groups that will be offered.

"This is one of the key things that PH is all about," Wendel said. "PH is designed to help train and perpetuate the letterpress craft and be a premier facility for individuals and groups to come and work and learn in. This will always be more of a working facility than a stagnant museum."

Mark your calendars for the 15th Annual Midwest & Great Northern Printers' Fair set for Friday and Saturday, September 19 & 20, 2008.

Photos are by Barry Schrader, unless otherwise indicated.